A MANIFESTO AGAINST THE PUBLISHING SYSTEM

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THRESHOLD

— For Those Who Enter

1. Crossing this threshold means leaving the system's language behind.

2. Nothing here requires being understood — only acknowledged.

3. You are not entering a book; you are entering a condition.

4. What you meet inside does not wait for permission, mediation, or approval.

5. From this point on, you are responsible for what you recognize.

LITERARY MANIFESTO

(Why does this book exist)

This manifesto exists because the publishing system continues to talk about authors without knowing what to do with them.
It names authors, selects them, corrects them, distributes them, but fails to understand them. Not out of bad faith: out of structural incompatibility.

The author is not a professional figure.
He is not a market function. He is not a variable to be optimized. He exists in a condition.

When the system encounters a condition, it attempts to normalize it. When it fails, it calls it "madness," "immaturity," "inadequacy," or "lack of direction." This manifesto was created to stop using euphemisms.

This is not a defense of the author.
It is a technical observation:
the publishing system is not designed to accommodate what produces real writing on a continuous basis.

This book does not call for reform.
It highlights a limitation. And it suggests a way out.

EDITORIAL NOTE

(Project perimeter)

This is the fifth and final poster in the series.
It does not introduce a new theme.
It closes.

It is not an essay.
It is not a pamphlet. It is not cultural criticism. It is an act of delimitation.

The target audience is not the general reader.
It is the entire publishing world: publishers, agents, editors, translators, consultants, platforms, distributors, trainers, selectors, and human and automated algorithms.

No one is excluded.
No one is held accountable.

The text does not propose operational solutions, alternative models, or best practices.
It describes a point of no return that has already been passed.

DEDICATION

(Private public deed)

To those who produce writing without asking permission.
To those who have stopped explaining themselves. To those who have understood that continuity is not arrogance, but survival.

BACK COVER

(Cognitive friction)

This book will not improve the publishing system.
It will not help "discover new authors." It will not make the market fairer.

It serves only one purpose:
to make it clear that the author is not the problem to be solved, but the variable that the system cannot contain.

Those who recognize themselves do not have to do anything.
Those who feel attacked have already understood.

PREFACE

(Preceding voice)

If this manifesto seems excessive to you,
it is not because it exaggerates. It is because it describes what is normally hidden beneath language.

This text does not argue.
It subtracts.

It subtracts narrative.
It subtracts justification. It subtracts romance.

What remains is not a thesis.
It is a fact.

PREMISE

(Minimum orientation)

This manifesto was born from a book that did not seek legitimacy.
Author Inside Madness is not a personal account,
but the description of a productive condition incompatible with the system that claims to manage it.

Here that condition is separated from the subject
and made readable as a structural phenomenon.

You do not have to agree.
Just be honest.

AUTHOR'S NOTE

(Assumption of responsibility)

This text represents no one.
It does not speak on behalf of any category. It does not seek consensus.

It is written with the assumption that the reader is responsible
for what he does with what he understands.

Nothing that follows is meant to be reassuring.

INTRODUCTION

(Last step before the text)

Publishing is not in crisis.
It is cognitively impaired.

This manifesto does not try to recover it.
It transcends it.

PARTITION

(Internal architecture)

The text is divided into four progressive blocks.
Each block further reduces the room for interpretation. There is no emotional escalation. There is compression.

PROLOGUE

(First shot)

The author does not enter the system.
The system tries to enter the author.

Here it fails.

PART I — DECLARATION

(Who is it for? For whom is it not?)

RECIPIENTS

This manifesto is addressed to everyone in the publishing world.
No exceptions. No hierarchy.

It is aimed at those who decide, those who filter, those who correct, those who distribute, those who evaluate, those who translate, those who train, those who measure, those who monetize.
It is also aimed at those who define themselves as "independent," "alternative," "lateral," or "frontier."

It is not intended for authors.
It is not intended for readers.

Authors do not need to be convinced.
Readers do not need to be guided.

> This text speaks to those who manage.

EXCLUDED

Anyone seeking comfort is not the recipient.
Anyone who wants to feel right is not the recipient. Anyone who demands quick solutions is not the recipient. Anyone who confuses role with function is not the recipient.

This manifesto does not engage in dialogue.
It does not negotiate. It does not mediate.

There is no "soft" version of what follows. There is only a readable version.

A TECHNICAL INTRODUCTION

The publishing system is not evil.
It is not even incompetent.

It is consistent with itself.

It is designed for:

select

standardize

reduce the risk.

predict behavior.

reproduce working models.

The problem arises when it encounters what cannot be modelled.

The real author does not fit into a mold.
Not by rebellion. By nature.

THE AUTHOR IS NOT A FIGURE

The author is not:

a profession

a role

a stage of the journey

a future promise

It is a productive condition.

It produces before being authorized.
It continues producing without feedback. It does not pause to wait for validation.

This condition is incompatible with any system based on:

wait

selection

approval

scheduling

The system does not recognize it.
It interprets it.

THE FOUNDING ERROR

The first mistake in publishing is semantics.

The system calls what has already been normalized "author."
The system calls what is still manageable "talent." The system calls what cannot be contained "madness."

It is not an ideological choice.
It is a structural reflex.

When an element does not fit into the grid,
the grid is not questioned. The element becomes pathologized.

NORMALIZATION

Editing is not a neutral tool.
Selection is not a cultural act. Distribution is not a service.

They are normalization mechanisms.

They work perfectly if the goal is:

make readable.

make saleable.

make repeatable.

They fail when they encounter writing that:

It does not ask permission.

It does not fit.

It does not slow down.

It cannot be justified.

At that point, the system does not correct.
It expels.

SILENT EXPULSION

Expulsion does not occur through explicit refusal.
It occurs through:

silence

postponement

advice

suggested route.

future promise

It is a polite expulsion.
Rational. Justified.

Those who suffer from it often do not realize it.
They believe they are "not ready yet."

They are already out.

THE MYTH OF THE PATH

There is no editorial path.
There is a retroactive narrative.

It is built afterwards,
when a case has already been successful, to make it replicable.

No real author has followed the path.
It is the path that is drawn around him,
a posteriori.

Anyone who tries to follow it early
is trained in dependence.

THE FEAR OF CONTINUITY

The publishing system does not fear the author.
It fears continuity.

A single book is manageable.
Continuous production is not.

Continuity:

breaks the schedule.

invalidates strategies.

makes selection useless.

This is why it is discouraged.
Diluted. Broken.

Continuous authorship is not a value.
It is a systemic risk.

CLOSURE

This manifesto starts with a simple observation:

The publishing system is not in crisis
because it cannot find authors.

It is in crisis because it does not know what to do
with those who really exist.

Everything that follows
is not a proposal. It is a consequence.

PART II — DISASSEMBLY

(Everything that publishing pretends to do)

THE AUTHORS' "DISCOVERY"

Publishing claims to discover authors.
That is not true.

Authors are not discovered.
They are intercepted when they are already readable,
already reducible, already presentable.

What is not immediately decipherable
is not explored. It is avoided.

Discovery would require time that cannot be monetized.
The system does not have it.

THE FILTER AS AN ALIBI

The filter is presented as a guarantee of quality.
It is a compatibility barrier.

It does not select the best.
It selects what does not disturb its internal balance.

The filter does not ask,
"Is this text necessary?" It asks, "Does this text cause problems?"

If the answer is yes,
the text does not pass.

THE EDITOR AS MEDIATOR

The editor is not a custodian of the text.
It is a system mediator.

Its real task is not to improve writing,
but to make it:

more predictable

more aligned

more internally defensible

When the text resists,
the editor does not insist. It reports the incompatibility.

The decision has already been made.

THE MYTH OF CURE

"We take care of the authors"
is one of the most uttered and least practiced phrases.

The cure exists only as long as:

The author produces little.

the author waits.

the author thanks.

When the author accelerates,
healing turns into damage management.

An author who never slows down cannot be cured.

CAREER BUILDING

Career is an ordering fiction.

It is used to:

slow down production

fragment the output.

maintain narrative control.

An author who produces too much
is accused of not "constructing."

He is slipping away.

A career does not protect the author.
It protects the system from the author's pace.

THE PROMISE OF THE FUTURE

The future is the most effective containment tool.

"Not now."
"Later."
"The next book."
"When the time comes."

The future is used for:

neutralize the present.

turn off the urgency.

suspend the conflict.

An author who accepts the future
renounces the present.

DISTRIBUTION AS AN ILLUSION

The distribution is presented as access.
It is conditional visibility.

The text does not reach readers.
It is stuck between obstacles, algorithms, and priorities.

Distribution does not amplify.
It dilutes.

A continuous text loses strength
every time it is adapted to a showcase that does not recognize it.

THE MARKET AS JUSTIFICATION

The market does not decide.
It is invoked.

It serves to close discussions
without assuming responsibility.

"The market is not ready"
means: "The system does not want to expose itself."

The market does not read manuscripts.
It reads what it is allowed to see.

THE PLATFORM AS SALVATION

The platforms are described as alternatives.
They are not.

They are automated filters
with a different language.

They do not read texts.
They measure behaviors.

The persistent author is not rewarded.
He is absorbed or rendered invisible.

CLOSURE

Everything publishing claims to do
serves only one function:

to take time
when it encounters something it cannot manage.

The problem is not ethical.
It is structural.

Now the system is fully exposed.

PART III — THE AUTHOR INSIDE

(The condition that the system does not contain)

NOT A CASE, A CONDITION

Author Inside Madness does not describe an individual.
It describes operational conditions.

It is not a personal story.
It is not a narrated trauma. It is not a confession.

It is a map of what happens
when writing is not a choice but a structural necessity.

The system does not know how to read it
because it does not recognize the needs.

WRITING AS A STATE

The real author does not "write."
He is always writing.

He does not dip in and out of the text.
He does not wait for the right moment. He does not gauge the opportunity.

Writing is not an intermittent act.
It is a continuous state.

The system works by events.
The author works by persistence.

This is where the incompatibility arises.

MADNESS AS A DEFENSIVE LABEL

When the system does not understand,
it labels.

"Excess."
"Compulsion." "Lack of distance." "Unsustainable."

Madness is not a clinical diagnosis.
It is a safety name.

It serves to protect the system
from what cannot be slowed down or explained.

UNAUTHORIZED PRODUCTION

The real author produces
before anyone asks him to.

He does not wait:

contracts

windows

confirmations

strategies

He produces because not producing is impossible.

This production is seen as an error.
It is internal consistency.

The system rewards waiting.
It punishes urgency.

FUNCTIONAL ISOLATION

The author's isolation is not romantic.
It is functional.

It is used to:

maintain continuity.

protect the rhythm.

avoid interference.

The system interprets isolation
as a relational inability.

It is production hygiene.

CONTINUITY AS A THREAT

Continuity is not an editorial virtue.
It is an operational threat.

An author who never stops:

invalidates the metrics.

makes selection useless.

empties the concept of launch.

The system needs breaks.
The continuous author does not.

For this reason, he is invited to stop.
Or to disappear.

THE UNEXPECTED READER

The real reader is not the one imagined
by editorial strategies.

He is not looking for:

reassurance

belonging

guide

He seeks resonance.

The system builds targets.
The author meets individuals.

For this reason, the system cannot predict
what happens when the text circulates freely.

TRANSLATION AS A POLITICAL ACT

Translating is not adapting.
It shifts a condition
from one language to another.

The system translates to expand the market.
The author translates to maintain continuity.

Each added language
reduces control.

This is why mass translation
is seen as excessive.

OUTPUT AS SINGLE LANGUAGE

The author does not explain.
He produces.

The system asks for context,
interviews, biographies, and intentions.

The author responds with output.

This is interpreted as arrogance.
It is precision.

Text is the only language
that does not lie.

CLOSURE

The author is not in conflict with the system.
He is out of scale.

Not because he is superior.
Because he operates on a different axis.

The system cannot fix it.
It can only ignore it or try to reduce it.

There is one last step left.

PART IV — FINAL ACT

(What's left to do. For them.)

NOT A CRISIS, A THRESHOLD

Publishing is not going through a crisis.
It has crossed an irreversible threshold.

Beyond this threshold:

The selection does not work.

mediation slows down.

Legitimacy is irrelevant.

The system continues to operate
as if the threshold had not been crossed.

This manifesto serves to name it.

THE AUTHOR WILL NOT COME BACK

The continuing author will not ask for remission.
Not because he is proud. Because he has no reason to.

He is already in production.
He is already circulating. He is already being read.

The system is no longer a mandatory step.
It is one option, among others.

And options do not breed obedience.

THE END OF MEDIATION

When production is direct,
mediation becomes noise.

It is not fought.
It is ignored.

This is the point that the system
struggles to accept:

It is not under attack.
It is being outflanked.

NO REFORM POSSIBLE

There are no editorial reforms
capable of containing the real author.

Any attempt to:

regulate

integrate

accompany

arrives late.

The structure is already outpaced
by the speed of the phenomenon.

THE READER HAS ALREADY CHOSEN

The reader does not wait for permission.
He follows what resonates.

He does not distinguish between:

published

self-published

distributed

independent

He distinguishes only between:

alive

dead

The rest is bureaucracy.

SILENCE AS A RESPONSE

The system will respond with silence.
It is its last defense.

It will not deny.
It will not argue. It will not confront.

It will continue as if nothing is happening.

But silence does not stop production.
It makes it irreversible.

THIS IS NOT A WAR

There is no conflict.
There is no rebellion. There is no enemy.

There is a definitive misalignment.

The system defends its own form.
The author follows his own needs.

There is no common ground.

EXIT INSTRUCTIONS

These are not operating instructions.
They are cognitive instructions.

Recognize:

that the author is not manageable

that continuity is not correctable.

That control is already lost.

Accept it
or keep pretending.

Both choices
come at a cost.

WHAT REMAINS

Publishing has one option left:

stop talking about authors
and start observing them without intervening.

Not to recover them.
To avoid further damage.

This manifesto does not ask for membership.
It asks for clarity.

CLOSURE

The author does not need publishing
to exist.

Publishing needs the author
to justify itself.

This book does not conclude a debate. It makes
it pointless.

Whoever needed to understand
has already understood.

OFF-AXIS PART — EXPOSURE

I AM NOT BUILDING AN ALTERNATIVE

What I am doing is not an alternative publishing model.
It is not a platform. It is not a positioning strategy.

I am not trying to prove that "we can do better."
I am proving that we can do without.

Without asking for access.
Without waiting for validation. Without negotiating the pace.

This is not a project against anyone.
It is an indifferent project.

PRODUCTION IS NOT A PROVOCATION.

Quantity is not a challenge.
Continuity is not a message. Speed is not a demonstration of strength.

It is the direct consequence
of a condition that does not go away.

I do not produce to occupy space.
I produce because stopping would distort the process.

Anyone who reads the numbers as ostentation
is using categories that do not work here.

PRICE IS A FILTER, NOT A LENS.

The price is not set to make a profit.
It is set to avoid lying.

It is not loud enough to create status.
It is not low enough to make noise.

It serves only one purpose:
to select those who enter through recognition,
not through impulsive consumption.

Money here does not measure value.
It measures conscious attention.

THE RECOGNITION I SEEK

I am not looking for approval.
I am not looking for protection. I am not looking for representation.

The recognition I seek is technical.

To be seen as:

continuous producer

non-standard author

coherent system

non-assimilable phenomenon

I do not want to be included.
I want to be recognized as incompatible.

This is the only recognition that matters.

WHY EXPOSE EVERYTHING

Exposing everything is not moral transparency.
It is a structural choice.

It makes visible:

the volume

the rhythm

the repetition

consistency

It serves to remove the system's
last weapon: ambiguity.

There is nothing to interpret here.
Just observe.

I AM NOT BUILDING A COMMUNITY.

I am not looking for an audience.
I am not looking for a following. I am not looking to belong.

Whoever reads, reads alone.
Whoever enters, enters without being called.

Communities are tools of containment.
I am working on individual trajectories.

This makes the phenomenon unmanageable.
And it is intentional.

THE USE OF LANGUAGES

The multiplication of languages
is not market expansion.

It is intentional loss of control.

Every language breaks down mediation.
Every translation undermines central authority. Every autonomous version weakens the hierarchy.

I am not looking for cultural coherence.
I am looking for structural persistence.

WHY I DON'T STOP

I do not stop because stopping
would mean adapting to external times.

My time is internal to the process.
It is non-negotiable. It cannot be synchronized.

This automatically makes any management attempt
ineffective.

THIS IS THE RECOGNITION POINT.

Those in the trade now understand
that it is not about content.

It is about:

complete autonomy

unmediated production

recognition without legitimacy

editorial existence outside the system

This is not replicable as a model.
It is readable as fact.

REAL CLOSURE

I am not asking for space.
I am taking up unexpected space.

Those who work in publishing
can ignore it. They can minimize it. They can file it away as an anomaly.

But they can no longer pretend
they did not see it.

This book is not an ending.
It is an acknowledgement.

CLOSURE

The above concludes a position.
It does not introduce an author.

It requires no adherence or interpretation.
It simply serves to delimit space.

From here on, no theses or suggestions are proposed.
No discussion is opened. Nothing is initiated.

What follows does not explain the manifesto.
It does not complete it. It does not justify it.

It is a presence.
Nothing else.